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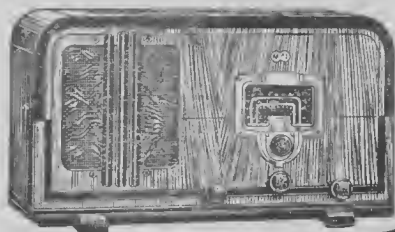
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## On November 29th, 1887

There appeared an advertisement in the New York newspapers of an event which was to take place at the Metropolitan Opera House. The attraction advertised had to do with one

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The New York public, stimulated by a good deal of advance ballyhoo, went and obtained seats choice and not so choice. They saw step out upon the huge stage before an orchestra of 100 musicians a stocky, sturdy little Polish boy with pink skin, turned-up nose and complete self-possession, nine years old. He took his place at the contrastingly enormous piano, struck the first notes of the Beethoven Piano Concerto No. 1—and there musical history was made.

"When he concluded the Concerto," reported the New York Times of November 30, "a thunder of applause swept through the opera house. Many people leapt to their feet. Pianists of repute were moved almost to tears. The child had astonished the assembly. He was a marvel."

ON FEBRUARY 9, 1936, another advertisement appeared in the New York newspapers, announcing another appearance of the said Josef Hofmann, this time at Carnegie Hall. The New York public once more flocked to the auditorium. They bought all the seats in the house, and those who couldn't get seats, came and stood—three rows deep and in great discomfort.

The next day, Olin Downes of the New York Times recorded: "The superlative performances of Josef Hofmann have been praised time and again in this city. On no occasion within the memory of this writer has he surpassed, and seldom has he equalled the beauty, the power, the profound insight of his playing yesterday afternoon in Carnegie Hall. It was playing of the grandest and most compelling sort."

Between these two, lies one of the most absorbing stories of the music world.

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## PROGRAMME

### I

#### (a) THEME AND VARIATIONS IN F MINOR.....Haydn

In Haydn's pianoforte music there is good natured optimism, perpetual freshness of spirit, with very little evidence of any heights or depths of passion or profound sorrow or suffering. Instead of expressing his troubled feelings in music, he used his art as a refuge from things unpleasant, forgetting them in the creation of beautiful forms and combinations into which he always infused a cheerful mood. The occasional mild melancholy was introduced for the sake of enhancing the gayer mood by contrast.

These variations, marked Andante, are written in a form to which Haydn appears to have been partial, for it is frequently met with in his quartets and symphonies. Instead of the usual single theme, there are two themes, one in F. minor and the other in F. major, which go hand in hand throughout the work. Haydn takes these themes and embroiders them until the whole movement takes on something of the character of an old tapestry, with its unity and perfect adjustment of detail.

An interesting anecdote about Haydn relates that he thought he could not compose unless he had on his finger the ring that Frederick the Great had sent him and unless the paper on which he wrote was white and of the best quality.

[Continued on Page Five]

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## PROGRAMME—Continued

### (b) FURY OVER THE LOST PENNY.....Beethoven

In 1828, Diabelli & Company published this "Rondo and Capriccio" in G, which had been purchased at the auction sale of Beethoven's effects after his death. It bore on its title page the inscription "Rage at the Loss of a Groat stormed out in a Caprice." Nothing is known of its origin, but some writers regard it as an excellent example of Beethoven's humour in music. Schauffler says: "Here is a hero who could fly into a fury because he imagined he had been short changed, when as a matter of fact he rarely knew for certain anything about money. So far was he from the bounds of mathematical genius that in order to find out the product of 13x24 he had to add thirteen twenty-fours. This sum appears in Beethoven's handwriting on the first page of the autograph score of the Coriolanus Overture. Czerny noted this Rondo as belonging to the composer's youthful period which may be true of the theme but not of its treatment. Beethoven changed for the better almost every form he touched. Even such a crystallized form as the Rondo he made more spacious and endowed with elasticity, bringing it closer to Sonata form.

[Continued on Page Six]



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RADIO - RECORDS  
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## PROGRAMME—Continued

(c) FASCHINGSCHWANK ..... *Schumann*

(Viennese Carnival)

Allegro; Romanza;

Scherzo; Intermezzo;

Finale.

In 1838 Schumann went to Vienna to live, where he played a harmless joke on the police authorities. The representatives of law and order were keeping a sharp watch for any symptoms of revolutionary feeling and, as a precautionary measure, prohibited the performance of the "Marseillaise." Schumann, who had been worried by them in regard to his newspaper publications, took his revenge by composing the "Faschingschwank," in which, during the Allegro movement, there suddenly dances

[Continued on Page Seven]

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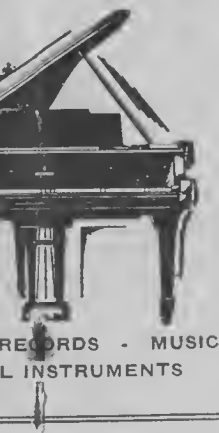
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### PROGRAMME—Continued

across the stage a fantastic caricature of the forbidden tune. Nothing could be done about it, for the prohibition had not been transcended and there were not police regulations against plagiarism. This first movement, which is the longest, depicts various scenes at a masquerade.

The Romanza is a very short section, contrasted in mood to the Allegro. The haunting, plaintive theme in a minor key, is played nine times before finally ending in the major.

Then follows the Scherzino, very energetic and youthful in character, which shows Schumann in a particularly happy, college-song spirit.

We are reminded of Mendelssohn's "Songs Without Words" in the Intermezzo because of its upper solo voice and triple sixteenth broken chord accompaniment.

The Finale, marked "Molto Vivace," is again very characteristic of Schumann in its youthful buoyancy and its dignity of style.

[Continued on Page Eight]

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## PROGRAMME—Continued

## II

## (a) BARCAROLLE: .....Chopin

(Op. 60)

The Barcarolle is a Nocturne painted on a large canvas with larger brushes. This is Chopin's only essay in the popular and essentially Venetian form of the Barcarolle. The word means a Boat Song and is used to designate pieces written in imitation of the songs of Venetian barcarolli as they urge their gondolas along the silent canals. A triplet figure pervades the entire composition, the object being to convey the idea of the rise and fall of the boat and the regular rhythmic strokes of the oars. The melody, two voiced throughout, is a continuous, tender dialogue, evidently a dramatic duet between two lovers in a gondola. The coda closes with fortissimo octaves, a favorite device of Chopin's, whose object was to bring his hearers back from his music-dreamland to the world of everyday.

## (b) NOCTURNE IN F SHARP MINOR.....Chopin

The Nocturnes are the form of composition with which, perhaps, Chopin's name is most indelibly associated, although he was not the originator of either the name or the form. This one, in F sharp minor, is peculiarly Chopinesque in its soft elegiac mood and its poetical sentiment. Of the contrasted middle section, marked "Piu Lento," Chopin said to a pupil: "It should be played as a recitative. The first two chords—"A tyrant commands"—and the reply—"the other asks for mercy."

[Continued on Page Nine]

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## PROGRAMME—Continued

### (c) GRANDE VALSE BRILLANTE.....Chopin

In his fifteen waltzes Chopin is the composer of aristocratic salon music. "In them Chopin mixes with the world—looks without him rather than within—conceals his sorrows and discontents under smiles and graceful manners." (Niecks). The music of this waltz calls for no special description or comment. It dashes along with a fascinating rhythm and its gaiety and freshness make it the most dance-like of them all. Chopin had planned with his friends to be present at a Rhenish Musical Festival some distance from his home. The Festival was postponed and he spent the money which he had put aside for the trip. News came that the Festival was to take place after all, but Chopin couldn't afford to go until he remembered that he had the manuscript of this waltz. Taking it to the publishers he realized five hundred francs and was able to make the journey.

### (d) SCHERZO IN C SHARP MINOR.....Chopin

The Chopin Scherzos bear no relation in form and spirit to the usual classic Scherzo, which evolved from the 18th Century Minuet and which means a "jest." In this Scherzo, melancholy is as abundant as joy; it is both capricious and scornful, and its dramatic quality is unmistakable. The opening subject has great energy and power. It is followed by a slower section, a kind of Chorale, which is interrupted every four bars by a lace-like fall of broken arpeggios. Through their delicate veil the last chord of each section of the Chorale is heard. Again the impetuous first theme appears and finally a Coda of superb frenzy closes in the major key. This work is an excellent example of the way in which Chopin contributed to the enrichment of the resources of the piano.

INTERMISSION

[Continued on Page Ten]

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## PROGRAMME—Continued

## III

- (a) TANGO ..... *Albeniz-Godowsky*  
 A slow graceful dance in 2/4 time, having much in common with the Cuban Habanera. It probably originated with the African negroes. In 1911 it became popular in a modified form in America and, subsequently, in Europe.
- (b) PRELUDE IN A MINOR ..... *Rachmaninoff*
- (c) BERCEUSE ..... *Hofmann*
- (d) CAMPANELLA (The Bells) ..... *Liszt*

Although not listed as a transcription, this number is based on one of the Paganini caprices for violin, which were also transcribed, less successfully by Schumann.

Liszt was a most voluminous composer. He is credited with twelve hundred compositions, of which six hundred and fifty were original. He had an extraordinary genius for reproducing orchestral feeling and orchestral effects on the piano, which made his transcriptions something very different from what had hitherto been known. His wide sympathies, his breadth of vision and his pioneering genius, resulted in a ceaseless struggle to enlarge the boundaries of music. A very human story is told of Liszt in his attempt to make the Italians interested in piano playing. When appearing in Italy in a recital of his own studies, a gentleman called out that he had come to the theatre to be entertained and not to hear a "studio." Liszt thereupon improvised fantasies on Italian operatic melodies, which aroused tumultuous enthusiasm. Then, after the fashion of the times, he asked the audience to suggest themes on topics for him to illustrate in tones. One auditor suggested Milan Cathedral, another, the railway and a third asked him to discuss on the piano the question: "Is it better to marry or remain a bachelor?" This was a little too much for the pianist who was to become a supreme master of programme music, so he made a speech. In his own words: "As I could only have answered this question after a long pause, I preferred to recall to the audience the words of a wise man: "Whatever you do, marry or remain single, you will be sure to regret it."

Liszt is credited with being the originator of the piano recital as we know it.

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